

Third World moves in

By Steve Toomajian

SF State's Third World Liberation Front has illegally taken over the offices of the College YMCA, in Hut T-2.

Ferd Reddell, dean of students, calls the situation "clearly temporary."

The TWLF refuses to move out, and at press time a meeting between the TWLF and the administration was being arranged.

The problem has also been referred to the Associated Students Judicial Court which will investigate the nature of the takeover last Friday. The College Y says the TWLF threatened violence if the Y didn't yield its office space.

Denies Charge

The TWLF denies this charge.

The College Y is now working out of one room in the Activities Office, and several College Y activities have been suspended.

Meantime their official office space in Hut T-2 is nearly bare except for one desk. The Y moved out all its property and the TWLF owns no office equipment to fill the room. The office is now being used by a handful of TWLF members who meet there to talk briefly. Wednesday the office was used for a TWLF press conference.

The Third World Liberation Front is a coalition of four campus groups - Black Students Union, Latin-American Students Organization, El Renacimiento, and Filipino-American Organizing Committee.

Allocation

Last Thursday the TWLF was allocated \$2835 by the AS Legislature. All AS funded organizations have a right to campus office space.

But the College Y portion of Hut T-2 is not to be allocated to AS subsidized groups. Jurisdiction over its use lies with the administration.

"The TWLF made no official request to the administration for non-AS office space," Dean Reddell said.

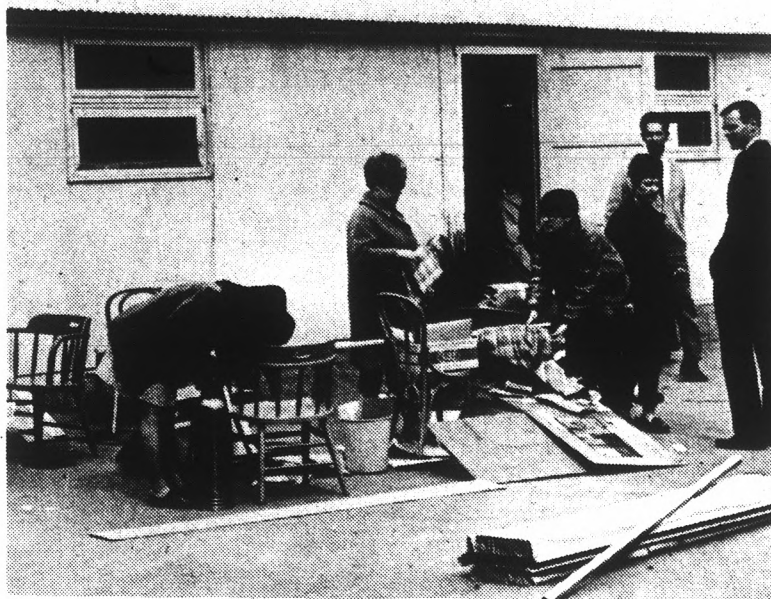
Nor did the TWLF make an official request for AS office space.

Monday afternoon, after Hut T-2 had already been proclaimed a "Liberated Area," the AS space committee met in an emergency session.

Committee Decision

The space committee voted to move the TWLF into Hut B, next to the CIP and Tutorial offices.

The TWLF takeover of the office came at 2 p. m. Friday. There was no direct communication on the matter between the



College YMCA members remove furniture from hut.

TWLF and the College Y.

College Y members first became fearful last Thursday when an undetermined number of TWLF members visited the office.

Diana Lopez, TWLF coordinator, called the visit "friendly." Connie Dubner, director of the College Y, tells a different story.

"Comments were made by the TWLF people that they liked the space, it would do nicely for them, and they would take it," Mrs. Dubner said.

Andrews Sent

By this time campus security and Dean Reddell had been alerted

about possible trouble, with dean of activities James Andrews sent to the huts as a representative of the administration.

Andrews selected John Webb, Speaker of the AS Leg, to act as a go-between for the TWLF and the College Y.

"They want the whole College Y office space. Nothing else would do," Webb said.

"They didn't want to wait for a space committee meeting."

The administration declined to lock the office doors or to send

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Conflict over freshman English course revisions

By Brian Lawson

A low grade controversy is dividing the English Department into two opposing camps.

The conflict, a basic difference in the scope, intention, and direction of the general education courses, was precipitated by the English Department General Education Committee's recommendations for the revision of the mandatory freshman courses, English 6.1 and 6.2.

The committee, chaired by Assistant Professor Patrick Gleeson, released its report Feb. 28. The recommendations are based on the assumption students must "feel motivated to want to write." The committee also took the position the present structure inhibits this motivation.

The recommendations were countered by a "white paper" circulated by Professor S.I. Hayakawa. Where the committee advised breaking down the formal structure of the 6 point courses, Hayakawa advocated continuing the present structure; where the committee advocated a totally liberal approach to allow instructors to select texts, scope, and direction for their classes, Hayakawa opposes the new total freedoms.

In his mimeographed rebuttal Hayakawa said, "I would strongly object to leaving the decision of what goes into the 6.1 and 6.2 courses entirely up to the individual instructor."

Hayakawa said such an "open" structure would be a disservice to the student.

He said his son took 6.1 and received an A without having written a paper.

The Hayakawa paper was in turn countered with a paper from lecturer Miss Sue Ellen Case. She supported the committee proposals. According to Miss Case

the schism within the department was simply brought to light by the exchange of letters.

"The two schools are split up over how to learn about the language. We say students can learn by talking about anything that interests them, and the other group says you learn about language by talking about language," Miss Case said.

"The new structure will allow the students and instructors to pick the subjects that most interest them. Instead of having seventeen sections of 6.1, we'll have seventeen individual areas dealing with what they are most concerned with," she said.

Caroline Shrodes, the Chairman of the English Department, said there was no real split in the department.

"I don't see a split," Miss Shrodes said, "although there might be some disagreement over texts. People have individual views on what should be taught."

"We try to fulfill a variety of goals in the course. I'd like to begin with certain aims and objectives and let each instructor make some choice as how to fulfill those objectives," Miss Shrodes said.

The schism, if there is one, transcends the choice of texts or class structure. According to Gleeson the problem centers around the basic way in which language is viewed, and the way the school is approaching the language.

"I understand the kind of education I got depersonalized me, and I see it happening to my students," Gleeson said.

"To teach a skill which involves important perceptions of the world as though it didn't involve those perceptions is not

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PHOENIX

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Eight Pages

Minority students

Room, but no money

By Bob Forsberg

SF State can admit more academically unqualified minority student, but the college is not equipped to meet their financial and tutorial needs at this time.

Until now students from minority groups with insufficient high school GPA or SAT scores could enter SF State under a State Education Code provision. It allows 2 per cent of entering freshman and junior college transfers to enroll without meeting standard admissions requirements.

On February 20, however, the State Coordinating Council for Higher Education recommended an increase from 2 to 4 per cent in the number of low-income, minority students admitted to the University of California and State Colleges.

The Council recommended that colleges use the extra 2 per cent for low-income minority students although it would not be mandatory for the colleges to do so.

Minority in this case means ethnic minority groups and students who come from low-income families, according to Dean of Admissions Charles Stone. "The emphasis is on disadvantaged students, from any group," Stone said.

In recommending the change, the Council specified that students be admitted only to institutions which have established programs to assist academically weak students.

SF State has an ad-hoc program for disadvantaged students on a semester to semester basis, but has no sustaining program. Admissions Officer Rex Butler said, "As far as admissions are concerned, the college could handle the increase," Butler said, but financial and academic (tutoring) support is far more critical."

Dean Stone has had no official Board of Trustees approving or implementing the Council's recommendation, but the Trustees are expected to raise the admissions exemptions to 4 per cent.

"The college doesn't have a

sustaining program at all," Butler said. He believes that the 2 per cent ceiling should be raised only if this kind of support is provided by the state budget.

Butler made an evaluation of a tutorial program of the Associated Students here during the 1966-67 academic year. In fall, 1966, fourteen students enrolled in this experimental admissions program. At the end of one year, one student was disqualified, four students withdrew, five were on probation, and the remaining five were in clear status. Seven of these students are still enrolled this spring.

Butler made a follow-up study which concluded that these students should not have been admitted without appropriate financial and academic assistance from the college.

Tutoring is now sponsored by campus organizations such as the Black Students Union, but these organizations cannot afford financial aid.

At present disadvantaged minority students can receive financial aid through normal college procedures. There is no special money set aside for them.

Minority students have financial difficulties when they reach SF State. Butler said the "system" is keeping the college from providing for minority needs.

The systematic exclusion of minority students from financial assistance is not done purposefully, Butler said.

According to Butler, disadvantaged minority students aren't accepted early enough before the semester starts to apply ahead for financial assistance.

To change this system the college would have to make an administrative decision to set aside a certain amount of money well in advance to meet the financial and tutorial needs of minority students.

If the state government does not allocate more funds for financial assistance, the money would

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Students have say who's next

By Rene Klein

SF State students may nominate possible candidates for the next college president.

Students can contact the faculty selection committee or suggest the name to an instructor who can present it to the committee.

The five-man faculty committee which will help choose John Summerskill's successor, will receive nominations from almost anyone according to Eric Solomon, vice chairman of the Academic Senate.

22 Nominees

The committee, chosen from 22 nominees by a faculty vote, will screen presidential nominations and present Chancellor Glenn Dumke with five names.

Nominations and selection of candidates for the acting president will also be made by the committee.

Presidential candidates are usually chosen from off campus while the acting president has been from the college.

Solomon said the committee will evaluate and examine everything available on the presidential candidate.

Fly Them Here

The second phase of the selection process involves interviewing the nominees. Solomon said the committee will bring candidates to the campus as finances do not allow the committee to go to them.

The committee which is now being formed is scheduled to begin presidential screening in April. Faculty members are now voting for a selection committee.

A First

For the first time, a faculty nominee for the selection committee has presented his colleagues with a policy platform.

Urban Whitaker, professor of International Relations, desires to set a precedent for faculty members who run for faculty

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Immigration

Chinatown faces new problems

By Leonard Neft

San Francisco's Chinatown is experiencing the most massive influx of Chinese immigrants since the gold rush, and with it, the threat of riots, revolt and street warfare.

The 1968 U. S. immigration law has eliminated the old national origin quota system, which was deemed discriminatory, particularly towards Oriental.

Under the previous system, only 105 immigrant Chinese were allowed into the U. S. annually, with the total slightly augmented by special visas for refugees.

The new law encourages virtually unlimited immigration. Its purpose is to reunite cruelly separated families and attract mi-

grants with special skills.

Sponsored

Almost all of the Chinese immigrants are sponsored by relatives and since San Francisco has the largest Chinatown in the country, better than half remain here upon reaching the U. S.

If the current trend continues, immigration officials expect San Francisco's Chinese population to double within less than 10 years to approximately 90,000.

A pointed question has arisen as to whether the Chinese community can absorb the big rush of newcomers, physically or economically.

Language Problem

Most of the new immigrants

cannot speak English and can only acquire employment within the 30 or so blocks, surrounding Grant Ave., the alley-like main thoroughfare of Chinatown.

San Francisco has been forced to face Chinatown's immigration problem with the recent arrival of the Hwa Ching, (or Wha Ching), a group of young Hong Kong-born Chinese whose members have threatened to riot if they are not given assistance by the government and by the Chinatown establishment.

A group of 200 young Chinese members of the Hwa Ching met earlier this month with the San Francisco Economic Opportunity Council and demanded that they receive \$4322 for rental of a clubhouse and recreational center.

Crime Increase

George Woo, a spokesman for the Hwa Ching said that crimes of violence on Chinatown's streets probably would increase if their demand was not met.

Woo said that group members want "training programs to teach marketable skills and they need some way of learning English on the job."

In answer to the group's demands, EOC executive director John Dukes stated that the Chinatown board would probably be able to provide some funds by dipping into poverty program allocations for the current year.

Appeal for Help

The Hwa Ching later appealed to the famous Six Companies, a ruling force in Chinatown for generations.

However, John Y. Chin, member of the San Francisco Human Rights Commission and former president of the Chinatown family organization termed the youth groups attempt to get the \$4322 a demand for "protection money" to avert a riot, and the request was turned down.

According to Mark Chim, SF State student and member of

(Continued on Page 7)

Where \$400,000 of students' money went

This is the second in a series by Phoenix reporter John Davidson exploring the nature, source and disposition of the mandatory AS membership fees all students are forced to pay.

Ed.

By John Davidson

This year SF State students contributed \$400,000 to the Associated Students by way of mandatory AS membership fees - where did it go?

More than half of this sum was allocated to six organizations.

Subsidies to the AS business office, intercollegiate athletics, the Daily Gater, publicity services, Open Process, and the tutorial program total \$206,680 - slightly more than 50 per cent of the entire AS budget.

A large part of the \$400,000 went toward salaries.

Of the \$78,329 given the AS business office, for example, \$71,081 was earmarked for the salaries of eight employees. In addition to its AS subsidy the business office generated a separate income of \$28,500.

Legislature member Sheldon Nyman, a member of the AS Finance committee, is critical of the amount of money allocated to the business office and intercollegiate athletics.

"Nearly one-third of the budget went to intercollegiate athletics and the bureaucracy of the business office," Nyman said. "Football alone was given nearly as much as all of the hut programs put together."

Athletics Slice

Intercollegiate athletics received \$48,900 in the current AS budget.

Because of difficulty in obtaining funds from Sacramento, state college intercollegiate athletic programs are forced to rely heavily on student funding.

"The budget for our program here is very typical," Athletic Director Jerry Wyness said. "State college programs of intercollegiate athletics are traditionally funded by students."

"The only place where our

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Letters to the Editor

And what about Foundation profits? If profits are made, why can't they be ploughed back into the Commons for self-improvement? If Foundation profits can be used for student jail bonds, certainly those same profits can be used to improve the Commons.

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Foundation operating in the red

By Carol Corville

The SF State Foundation, which runs the Bookstore and the Commons, has ceased earning a profit.

This is a decidedly unorthodox procedure in the business world.

As Rudy Nothenberg, Director of the Foundation, explained, "we are more oriented to present student needs."

To the Foundation Board of Governors, this evidently means giving the students the breaks:

- Commons food prices have been lowered; a budget lunch for 69 cents and a budget dinner for 85 cents are now offered.

- A new range of sandwiches, including ham and pastrami, has also been brought out, as well as fresh-cooked one-fourth pound hamburgers, and brown rice.

- The Foundation is working on introducing "soul" food as a specialty.

- Wages for Commons workers have been raised from \$1.85 to \$2.25 an hour.

- In addition, the Board has given away nearly all profits from previous years to various student projects.

Power

And it has the power, however seemingly unorthodox, to do all these things. The Foundation is owned neither by the administration, nor by the students, though it is governed by both.

Allocating money to student projects is nothing new for the board. It has been doing so for years.

Last year, the Foundation gave away \$28,000 to such projects as a student aid fund, the Community Involvement Program, KQED, the Tutorials, and the Black Students Union.

Bail Fund

This year it has given \$20,000 to a Black Studies Institute, \$5000 to the Tutorials, and \$5000 to the creation of a circulating loan, the Bail Fund.

This has left the Foundation with \$5000 in its general reserve.

These allocations will probably be the last for some time, as profits are no longer coming in.

The lowering of food prices while raising the worker's wages has used what would have been the Foundation's profits.

Some Money

Some money is still being made—technically it cannot be called profits, for it must go into a "self-improvement" fund for new equipment.

The reasons behind the Foundation's unorthodox forsaking of the profit-system are apparently motivated by concern for student welfare.

Peter Pursley, student chairman of the Board, explained the reason behind the raising of Commons wages. "This is approaching a living wage for people who work part-time."

He said, "the Bail Project is just one example of how this Foundation, under student control, has moved effectively in the interest of students."

Campaign Promises

Pursley is one of four student board members elected last October. Their campaign promises were lower food prices and higher wages which the board has now accomplished.

Nothenberg agreed with Pursley as to the student-motivation of the board.

"While it may be more important fiscally to put money aside for the future, the board feels it is more important in the long run to give money, for example, to the Black Studies Institute," Nothenberg said.

The \$20,000 allocation is the first the Institute has received.

Many Disagreements

Nothenberg said although there "are many disagreements as to what the Foundation should do with the money, the majority of this board attempted to meet immediate problems of the campus which we felt weren't being settled elsewhere."

One of the internal disagreements the board has over the Bail Fund, an allocation which Glenn Smith, vice president of business and administrative affairs, opposed on legal grounds.

Smith later resigned from the board.

While Pursley sometimes accuses all of the Foundation's foes of being administrators, Nothenberg said, "it isn't a student versus administration thing, because the president's representative and the faculty representative both supported all of these things."

Students visit Reagan

The Political Science Department may have an answer for students who are not happy with events on campus or in the state.

For the past 10 years the department has sponsored a student jaunt to Sacramento to have discussions with leading politicians.

Gene Geisler, associate professor of political science, will lead a group of 43 students into conversational battle with Governor Ronald Reagan at the end of this month.

Well Received

Leslie Pierce, program coordinator, said the student delegation is very well received. "They were somewhat wary of the new administration but have found them to be most co-operative," Pierce said.

Last year the group was scheduled for 15 minutes with Reagan. The meeting was extended to 50 minutes by the governor.

"Reagan was amazed and pleased with the standing ovation the students gave him. He dispensed with a formal statement, preferring to answer their questions," Pierce said.

The conversation centered on his plan of charging tuition in the state colleges.

His office said this year they do not expect him to be in the capital during the three day meetings. However, last year he was not expected to be available.

Hess quits Art Dept.

By Donna Finidore

Charles Hess, associate professor and chairman of SF State's Art department, has resigned in support of President John Summerskill.

"The lack of money and of real control by Summerskill are the basic 'grass roots problems,'" Hess said, "and the primary reason I'm no longer chairman."

"I felt that my resignation would cause a strong reaction in the department. We (the faculty) might be able to push harder for the necessary and better conditions that we need," he said.

Will Return

Hess, who will return to full time teaching, said he had expected Summerskill to resign, but was very disappointed that he did.

"We all felt that for the first time we had someone who was sympathetic to the arts and would understand our problems," Hess said.

"Summerskill was fully aware of all the arts and their possibilities. It was a very good feeling," he said.

"As an individual he allowed for a liberal attitude and a greater growth potential in his campus," he said.

Great Ideas

"He had great ideas in his inaugural speech for the Art Department. Doing away with tight structure letter grades was one of them," Hess said.

"However, Summerskill became so caught up in so many other things, such as political affairs," he said, "that he never got around to his proposal of 'pass no records' and allowing only levels of competency."

Using this method of grading would mean that a student would pass a course according to his performance.

"The state expects us to take in all students, but yet it doesn't provide the needed funds," Hess said. "The art department doesn't even have enough petty cash for the small items such as books, paper, and paint brushes."

Poor Salaries

Hess, who has been here for six years, and chairman for three, said the department has fallen badly behind in funds and salaries.

Yet, the number of full time students has increased to more than 100.

The present faculty

and funding system

is outdated.

Summerskill knows

this but his hands

are tied. That's

why he quit.

Last year the department was given \$28,000 for equipment, supplies and operating expenses. This year their budget was cut to \$20,600.

Hess said the department needed a total of \$47,000 to operate efficiently.

"The present faculty and funding system is out-dated," Hess said. "Summerskill knows this but his hands are tied. That's why he quit. Talking won't do us any good any more."

The chairman of a department receives only the salary of his professional rank. Therefore, Hess, as chairman, is allowed "release time"—one less class period.

"However," Hess said, "the great excess of paper work I have to do to keep this department running is nowhere near the work load of teaching a regular class."

No Time To Paint

"I don't even have time to paint anymore or keep up with my outside reading which I like to do," he said.

Hess is also concerned with the many art courses, such as art history and other specialized individual studies, that are approved of by the Curriculum Committee, but are not offered because of the unavailable funding.

"We just don't have the money for the required slides and materials for these things," Hess said.

Students, as a result of this, are becoming discouraged, according to Hess. They are having to postpone graduation dates in order to get their needed mandatory classes.

PARKING SITUATION A FINE PROBLEM

By Dave Bundy

As the parking situation worsens, the discontented student parkers are looking for some answer to its solution.

The answer is not in the abolishing of parking restrictions but in the reasons for having them.

Police Sergeant Joe Magnum said his two metermen tag 110 student cars daily.

The fines run from \$2 and \$15. Officer William Kitchen of the newly-installed Stonestown Special Police, said he and his partner average 75 tickets a day. They say most of these are to college students.

On a projected average, this total amounts to \$925 in one school day, \$3,725 in one week and \$14,900 in a month. For one year the total is \$178,000.

The Associated Student budget last year was \$295,500.

David Fong, San Francisco's chief of budget said for this year his department plans to collect \$2.4 million from city-wide traffic citations to be earmarked for the budget of traffic control.

This is an increase of over \$18,000 from last year.

The total budget for the city and county this year is \$445.9 million.

This \$2.4 million accounts for 0.5 percent of the total budget.



It's every man for himself when the limited parking facilities on campus are filled.

Photo by D. L. DeSilva

Fong said "this money is earmarked for traffic regulation."

These expenses include covering the services of Municipal traffic judges, the painting of curbs, streets and road signs, and traffic light repairs.

But, in areas of bureaucratic government, definite guidelines are not crystal clear.

According to William D. Graff of the Traffic Accounting Department, no one can touch the traffic control budget.

It is checked and re-checked

and ultimately goes to lowering city taxes each fiscal year, Graff said.

"All money collected on traffic citations goes directly into the general fund and then to the city and county of San Francisco. This ultimately is a factor in reducing personal property and real estate taxes," Graff said.

But Fong has a different version of just where the citation money goes.

It is earmarked he said, for general use under traffic control.

Meaning that this area of the city government sustains itself.

Fong said "in a sense the revenue does lower taxes, but only when there is enough revenue to cover the services of traffic control."

And as a consolation to the student's plight from a sympathetic friend of the students, Officer Magnum said "we are only in the middle carrying out orders, besides, two taggers is all we can afford."

More students could enter on 2% program

(Continued from Page 1)

have to be taken away from some other areas, Butler said. Taking the money away from another area or setting aside a certain amount of the Federal assistance money for disadvantaged minority students requires an administrative decision.

The Federal government increases its financial assistance to match that of the state, but the state continues to reduce its funds Butler said.

Stone doesn't think the 2 percent ceiling should be raised because "we aren't utilizing it all now. We don't get enough applications to fill the room we have."

For example, Stone said that this spring the ceiling for transfer students was 62, yet only 33

were admitted. Stone said that when the existing ceiling is reached, then it should be raised.

Responding to Stone's comment, Juan Martinez, lecturer in history, said "that's true now, but raising the ceiling doesn't mean a damn thing." He believes that raising the ceiling to 4 percent would be ineffectual due to the large number of students minority sponsoring groups have ready for admission.

He said the Black Students Union has 200 to 300 students ready for admissions in the fall semester, and he has an additional 200 to 300 students ready himself.

Martinez said that even the minimal material and service fee which the college charges scares

away minority students. He said they should be exempt from that fee.

Butler attributes the current low number of applicants to the

Administration's double standard?

Representatives of the Black Students Union and Associated Students Legislature charge the administration with using a double standard of justice in last Friday's brawling anti-Marine demonstration.

Jerry Varnado, BSU on-campus coordinator, John Webb, Speaker of the AS Leg, and legislator Aeris Stratton voiced their

opinions to the press Wednesday. They said a vigilante group of

fact that the administration decides the number of students to be admitted too late for sponsoring organizations to recruit large numbers of students.

"self-appointed football-fraternity heroes" initiated last Friday's fight, and that the administration should suspend or arrest these people.

Webb said 25 white radicals and black revolutionaries have been suspended or arrested by the administration.

"The actions of the administration indicate that it is in favor of violence perpetrated by the right-wing," Webb said.

Food stamp program available to students

Interested students should get in touch with the Department of Social Services office at 1360 Mission St., 558-5579, to determine if they are eligible.

Students should bring with them wage stubs, Social Security or pension papers, rent and utility receipts, house mortgage payment books and verification of any medical expenses, child or alimony support payments, bank books, and letters addressed to their present address.

Once a person is determined eligible, he receives a food stamp identification card. On the first of each month, he is also mailed a "Bank Authorization" card, which must be brought to any one of 15 Wells Fargo Banks along with the identification card and exchanged for the coupons.

Hunger has often driven men in strange ways.

Their poverty is certainly no crime.

Free Food

But it might, if they were aware of it, entitle them to a certain amount of free food each month.

The food is available through a plan called the "Food Stamp Program," run by the Department of Social Services to help low income families and households have better meals.

Students, living in common households or alone, may be

eligible for the program if they have a limited income, live in San Francisco and eat most of their meals at home.

The food stamps may mean \$6 worth of free groceries every month for each person in the household.

\$160 a Month

To be eligible, a student living by himself, for example, can earn no more than \$160 a month, nor have more than \$1000 in the bank or in other assets.

If there are more people in the household, the ratio rises accordingly: two people may not earn more than \$190 a month between them, nor have more than \$1500 in the bank; three people may not earn more than \$225; four people not more than \$283, and so on.

For each person living in the household, about \$6 worth of free food coupons a month will be received for \$20 spent.

The coupons are exchangeable as dollar currency at all cooperating grocery markets, and may be used to buy any domestic food for human consumption.

Safeway

Safeway, scattered throughout the city, is one of the major markets which accepts these coupons. They are not, however, good for such things as liquor, wine, tobacco or any imported foods.

Lack of continuity in 'Poor Cow'

By Ben Fong-Torres

At first thought "Poor Cow" at the New Clay seems like little more than a string of derivations of other foreign avant-garde flicks.

The opener is a realistic child-birth scene (a la "Night Games") only in living color.

The conclusion has the star, Carol White, in a cinema verite sequence (the subject "spontaneously" answering questions in front of an unmoving camera), a la "Masculine-Feminine."

Alfie

And throughout the Cockney-strewn dialogue, one is reminded of the harshness of "Alfie" (when he was out of bed) and his bumpy road through his sector of England's greyst slums.

But that's all on first thought.

The moment one decides he can consider "Poor Cow" in other than somber, didactic movie-critic terms, he may quite well agree that this film is—well, just nice to sit through.

Sweet, Sexy and Sassy

There is, again, Carol White, who's already been honored by the Variety Club of Great Britain but who is virtually unknown in these parts. She comes across, at all times, like the perfect Little Blonde Girl—sweet sexy, and sassy.

There is the simplistic "plot." Miss White, forced by pregnancy into marriage at 18, proceeds to have the baby (a precocious red-head named Jonny); lose her husband (a brusque young leader of a theft ring whom she calls, in her narration, "a right bastard") to the law; latch onto Terence Stamp (another thief); lose him to a 12-year prison term, then fight to keep her love for Stamp alive.

Stacked, Packed

She would seem the petty girl, a well-stacked pack of stubbornness and temper (she throws a plate of stew at Stamp for kidding her wind-blown, "bleeding" hair). Also in focus: her scale of priorities (in a visit with Stamp at the pen, she begins by relating Jonny's bedwetting prowess) and her nymphomania (which, through fast-cutting techniques, appears more rabid than in actuality).

So Miss White, having lost both spouse and lover to the penal system, paddles off, babe and pettiness in arm, into a dreary life of unsatisfying occupations (barmaid and cheesecake model); sex, and human-watching, punctuated by thoughts of Stamp.

The people she watches, thanks to the work of director Kenneth Loach, are among "Poor Cows" high points.

Lick Cones

Loach's cameras and mikes zero in on not-so-lordly Britishers

as they guzzle beer, lick ice cream cones, and plod along the streets, with the slight grimace we find so commonplace among pedestrians.

Mikes are placed so that, in a cafe scene, the audience becomes a person standing outside; he has to strain to hear the main conversation above the din. Which brings us back to film techniques.

The sounds of London are of great import, apparently, to Loach, and we're always aware (sometimes painfully so) of elevator whinnies, traffic, and young children playing in yards.

Donovan

There are several tunes by Donovan, mostly in the vein of

his wistful "For Little Ones" LP. His participation, however, is disappointingly limited.

This sparseness is unfortunately typical of "Poor Cow." Despite excellent acting and writing, there is a distinct lack of continuity (which is nothing surprising), puzzlingly frequent use of old-timey chapter-heading slides (which do nothing), irregular use of music, and little to emphasize with, other than the unflagging determination of Miss White to keep her love for Stamp over the raucousness and din of her prison.

But when all is said and seen, she is quite enough.

Lot 49

Geoff Link

Dead's crescendo

In listing the outstanding rock guitarists, most critics inevitably rank Eric Clapton (Cream) and Mike Bloomfield (Electric Flag) at the top.

Then will come Elvin Bishop (Paul Butterfield Blues Band), Jeff Beck (Yardbirds), Jimi Hendrix and Peter Green (formerly with the Bluesbreakers), though not necessarily in that order.

Garcia

Seldom is Jerry Garcia of the Grateful Dead mentioned. That's because, with the exception of Ralph Gleason, most critics have not been listening.

Gleason last year credited Garcia with being one of the best guitarists in rock. Garcia has improved greatly since then.

In fact, the entire band has developed into one of the most innovative groups in pop music. The dance concert at the Carousel Ballroom with Jefferson Airplane two weeks ago provided an excellent opportunity to experience just how far the cream of San Francisco rock have come.

Divergent Styles

While the Airplane seems to be moving closer to the Dead, than vice versa, their styles are still so divergent as to make comparisons irrelevant.

With the Dead, lyrics are of minor importance to the structure and meaning of a song. Garcia said months ago that they pay little attention to the lyrics when they write a song and that is even more obvious today.

The Dead, like the Cream, are instrumentalists, not vocalists. When they do sing, it is strictly to enhance the musical feeling. They use their voices instrumentally (as is also true to varying degrees of the Airplane, Big Brother and Bob Dylan). On one

song Pig Pen began a sort of Joycean chant that destroyed language, in doing so, recreating it as sound appropriate to the particular emotions played upon.

The Dead are all strong musicians, and what they do instrumentally is as far-out as anyone in rock. Now with a second drummer (Mickey Hart, who joined the group in New York) they can build rhythms one on another, whipping each layer into crescendo after crescendo, stringing you out, wringing emotion from each note.

"LSD on Stage"

Phil Ochs once called Dylan "LSD on stage." Dylan is really another kind of trip. The Dead, however, are pure insanity. After two sets of both the Dead and the Airplane, I left tingling and didn't come down until the following noon.

A performance by the Dead now is a totally different experience than it was a few months ago. They seem to do much more improvisation than ever before; they know their instruments capabilities better now. They are moving rapidly into strange new areas of sound versus the nervous system.

Their new album, taken from work done in four or five studios and numerous live performances, will be out by the beginning of May. And another album beyond that is in the planning stages.

They leave shortly for an extensive tour of Europe, where they are booked in Paris for May 5.

The Dead and the Airplane have leased the Carousel Ballroom on Market Street and will have performances there each Wednesday, Friday and Saturday.

The Carousel is like the Fairmont compared to the Fillmore or Avalon. It has carpeting, several snack areas, tables and some lounge chairs and couches.

Dancers . . .

The light show setup is excellent, with the projectors on a low platform so that the light flickers just overhead and occasionally it plays on the dancers (Yes, dancers—rare people these days). The light shows will be put on by a different group each week.

In addition to the advertised billing, "there will always be surprises," according to Rock Scully, one of the Dead's spokesmen. Sometimes four or five bands will play.

"We want to keep new things going on all the time," Scully said. He hopes to have colorful booths in the area behind the stage for people to advertise their health foods and incense.

And though the admission price is the standard \$3 on weekends and \$2.50 on the off night, the plush decor and imaginative programming is likely to make the Carousel the best ballroom in the city.

Counterpoint

Miles more vibrant than ever

by Steve Toomajian

In the history of jazz there are certain key men who are sometimes referred to as geniuses.

These men not only create spirited music, but alter the way in which that music is expressed.

Such a man is Miles Davis.

His career is a story of progression in form, and as the years go by Miles sheds those structures which are traditional. Today, more than ever, he is playing his "own" music in the most complete sense of the word.

Fresh Music

The trumpeter's most current record albums, "Nefertiti," "Sorcerer," and "Miles Smiles," contain some of the freshest music being produced by any contemporary American.

They point up the paradox of aesthetic development, a paradox especially common to the jazz musician.

As the artist's sense of his art grows more complicated, he gradually does away with complex structure. The forms he uses become extremely simplified, yet the music becomes more complicated and deep.

No Structure

Predetermined structures are no longer used as a vehicle for intuitive creation. The intuition is both structure and essence.

For listeners unaccustomed to Miles Davis, they will find his



Miles Davis

recent sound initially harder to listen to than his most famous albums such as "Kind of Blue" or "Sketches of Spain."

Miles is not so pretty anymore. He is impishly agitating. Evasively hip. Darkly sophisticated. Blacker.

Shorter Melodies

The melodies have been shortened, rhythm divided, and the harmonic universe has suddenly

opened up.

Space is spread out. The music moves in textures and colors, thick and thin, moods and impulse.

The traditional walking bass line, under the tense fingers of Ron Carter, becomes blues in the abstract. The pull is still there, but the tones sail freely past normal octaves and scale limitations. "Weird" tones feel natural.

Implied Beat

Drummer Tony Williams plays a beat only when it feels right. Sometimes he implies the beat, and this is enough to make the pulse take hold. Williams is a listening drummer, always loose and reacting to the other performers.

Pianist Herbie Hancock sometimes plays hard and thick, other times soft, and often not at all. He, too, is loose and listening.

Tenor saxophonist Wayne Shorter has grown into an ideal front line mate of Miles. He has learned to play shapes and colors, instead of just notes.

*squirming, twisting blare of brass
sputter and squeeze
slapdown fire
bustin' budo jive
of blue cool
showering greens
moving madness
inside out*

Winsome wives of Windsor

SF State's first presentation of Otto Nicolai's comic-opera "The Merry Wives of Windsor" is here.

The chase which began last week and ends this Friday and Saturday at 8:30 p.m. in the Main Auditorium.

And with a loop of the skirt and a kick of the heel, they're off—the merry wives of Windsor, gleefully pursued by the rollicking comic-hero Falstaff.

Playful Falstaff

Through scene after scene and caper after caper, they frolic, until at last the playful Falstaff is caught in a climax of mock revenge, gently dealt him by the gloved hands of the ladies and their husbands.

The opera is a rollicking production based on Shakespeare's comedy of the same name.

It is sung in English, with a cast of 60 and full orchestration. The staging is a replica of an Elizabethan playhouse designed by Eugene McGinty.

Music Director is Associate Professor Dewey Camp; Stage Director is Geoffrey Lardner, Assistant Professor of Drama.

First Premiered

"The Merry Wives of Windsor" was first premiered by the Berlin Opera on March 9, 1849. Since then its melodic arias and celebrated overture have placed it in the repertoires of many European companies.

On April 4, 5, and 6, the SF State Player's Club will perform English playwright Philip King's situation comedy "See How They Run" at 8:30 p.m.

The play is set in an English Vicarage of the late 1940's and involves mistaken identities intertwined with fast-paced sight gags.

Director Dennis Rich, a graduate student in Drama, will use comic improvisations and unusual light and sound effects to update the play.

'Peer Gynt'

Henrik Ibsen's "Peer Gynt" will be presented on April 19, 20, 25, 26, and 27. The play concerns self-realization as life's purpose. "The Knack," by Ann Jellicoe, is a modern British comedy about wild young life in London. It will be staged May 6, 8, 10, 13, 15, 17. "Him," by e. e. cummings, is

the story of a love affair between a would-be playwright, HIM, and his wife, ME. It will play May 7, 9, 11, 14, 16, and 18.

Curtain Time

All plays begin at 8:30 p.m., except "Peer Gynt" which begins at 8 p.m. Reservations can be made at the Creative Arts Box Office in the Creative Arts Building weekdays from noon to 4.

Musical events this spring include a concert by the symphony orchestra conducted by Laszlo Varga. Tchaikovsky's "Symphony #4 in F minor," "Opus 36," and works by Johannes Brahms, Frank Martin, and Walter Piston will be performed on April 28 at 3 p.m.

The A Cappella choir, under the direction of John Krueger, feature Brahms' "Liebeslieder Waltzes" May 5.

Jazz stars coming to Cal festival

For the second time in as many years the Bay Area will be treated to a major jazz festival.

Miles Davis, Gil Evans, Thelonius Monk, Carmen McRae and Wes Montgomery highlight a slate of world famous musicians to play at the Greek Theater in Berkeley April 19-20.

Nearly all the musicians are coming from other parts of the nation, including some east coast groups which normally do little traveling.

Trumpeter Davis and arranger Evans will debut music composed especially for the festival. Their performance will be recorded by Columbia Records.

The Davis-Evans collaboration is the first since their classic recording "Sketches of Spain," "Porgy and Bess," and "Miles Ahead."

Evans, whose home base is New York, will bring with him many of the musicians who performed on those records.

In addition to the Friday and Saturday night concerts a Saturday afternoon piano workshop will be held.

A special jazz film series is also scheduled.

Other performers include the Cecil Taylor Quintet, the Thad Jones-Mel Lewis Jazz Orchestra, vocalist Joe Williams, and pianists Billy Taylor, Herbie Hancock, and Denny Zeitlin.

Ingmar Bergman Film, Guild's Friday feature

Swedish director, Victor Sjöström, is the main character in Ingmar Bergman's "Wild Strawberries," the Friday Film Guild's March 29 presentation.

Although Bergman works in complex symbolism, Kenneth Valentine, director of the Guild, said, "it is not necessary to understand the symbolism to enjoy his films."

"Freaks" to be shown on April 5, was produced by American, Tod Browning. "Freaks" is a one-time film," Valentine said. "It could never be done again or duplicated."

Browning gathered his characters from all over the world to set the story in a community of freaks. It is a morality play about a carnival midget who falls in love with a beautiful performer.

Freaks—Gather Around

"There is no attempt to exploit the grotesqueness of people like this, but rather their humanity," Valentine said.

"Hiroshima Mon Amour" will be shown on April 19. The film, produced by Alain Resnais, is

reality explored through the memories of a French woman who goes to Hiroshima to make an anti-war film.

Other films in the series are: "L'Eclisse," April 26, produced by M. Antonioni; "The Music Room," May 3, by Satyajit Ray and set in 20th century India; and Francois Truffaut's "Shoot the Piano Player," May 10.

The price on the Friday Night Series is 75 cents.

Valentine has done the College Y Film Series for two semesters. A graduate in English Literature from the University of Michigan, he is currently working on his MA in film production. Two of his own films are being shown this week at the Cinematheque on Haight St.

Another Series

The Wednesday Film Series, not related to the Friday series will screen "Seven Chances" by Buster Keaton, "La Terra Trema" by Luchino Visconti, "The Gold Rush," by Charles Chaplin, "Nana" by Jean Renoir and "8½" by Federico Fellini.

"The Merry Wives of Windsor"

comic opera

March 22, 23, 29, 30

STUDENTS: 2.00
GENERAL: 2.50

Life in a test tube—the DNA molecule

Recent advances in science could lead to a world without disease.

Dr. Arthur Kornberg, Stanford bio-chemist, recently startled the world with his synthesis of an active DNA molecule.

This is equivalent to creating life in a test tube.

The DNA molecule determines our skin color, height, shape of nose—all the inherited features of a species are believed to be in DNA.

Same Coding

The same coding system is believed to operate in all types of living things.

Dr. Kornberg said his discovery could correct genetic diseases, or hereditary defects. Defective or missing genes could be included in a harmless virus and injected where it is needed.

Critics claim this will lead to mutations.

Dr. Barry Commoner, chairman of the department of botany at Washington University said "that if we diddle with DNA, the carrier of the genetic code, we are more likely to create monsters than geniuses."

That Kornberg's work leads the way to the manipulation of man's evolution is an "unforeseeable event," according to John Stubbs, assistant professor of Biology at SF State.

"Things that have been sensationalized by the press such as scientific manipulation of genetic material and human fetus to either negate or produce a hereditary effect is not very likely," Stubbs said.

The major significance of Kornberg's work is it might prevent such an occurrence by overcoming the cause of mutations.

Weakness

Kornberg admits the weakness of knowledge in this field. It is for this reason that he is appealing to the Senate Subcommittee on Government Research for additional federal funds.

Stubbs said this support is essential to find cures for such diseases as cancer.

"If something is to be done to cure genetic defects, it is essential to have an understanding of DNA. It is impossible to continue without government support," Stubbs said.

English structure under fire

(Continued from Page 1)

to teach that skill," Gleeson added.

Gleeson and Miss Case form part of the block which holds language is simply a projection of personal perception of each individual's world.

"To write well all you have to do is think well," Miss Case said.

This idea has given rise to the unstructured class recommendations of the G. E. committee, and also a certain feeling of animosity between the groups.

"The changes won't go into effect," Miss Case said, "partly because Dr. Hayakawa and others feel young teachers can't be trusted."

\$7 million waste?

PALACE OF FINE ARTS STILL EMPTY



Palace of Fine Arts after face-lifting

By Sandy Smelsey

The \$7 million Palace of Fine Arts is still standing empty at the end of Chestnut St.

Since reconstruction was completed in 1967, the once decaying plaster Palace has remained externally beautiful but internally gutless.

An additional \$5 million is needed to finish reconstruction of the interior.

Remains Empty

Until the Palace of Fine Arts League, formed in the early 1950's to try to reconstruct the rapidly deteriorating Palace, can raise the money through private donations the Palace will remain incomplete.

To some the Palace is a white elephant but to voters who passed a bond to raise money for reconstruction and to Walter Johnson, who donated \$2 million for the cause, it is a sentimental attachment.

Great Warmth

Built in 1915 as part of a complex for the International Exposition celebrating the opening of the Panama Canal, the Palace was an extraordinary combination of the monumental with great warmth.

It was a happy blending of building materials with the freer forms of nature.

It once housed paintings and

sculptures by well known artists such as Rodin.

Doomed

Today the Palace appears doomed to continue as a useless, reconstruction of a once sentimental ruin.

A three-man committee from the Park and Recreation Department will continue to search for a use for the Palace.

Until the funds are raised to repair its interior the fate of the Palace cannot be decided.

Designer Bernard Maybeck once said "the keynote of a Fine Arts Palace should be that of sadness modified by the feeling that beauty has a soothing influence."

Maybeck's romantic concept was translated by him into buildings. The original Palace fulfilled the beauty and soothing influence of Maybeck's concept.

The reconstructed Palace is almost identical to the original but its keynote is sadness. The Palace stands like a discarded old friend.

Safran



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Students could pick president

(Continued from Page 1)

office. He is the only candidate for the selection, committee who has presented a platform.

"I've been criticized by some on the faculty for making presidential selection a political issue, but I'm not making it a political issue, it is a political issue," Whitaker said.

Whitaker said the committee should be open to all suggestions for candidates but "the nominee

should be willing to make a long term commitment to the college."

In his platform, Whitaker said he believes it important for candidates to have experience in California public higher education.

He said the future president should be tolerant and broad-minded, but not yield to anarchy from within the college or from political pressure outside.

Depth and soul in black art

Gallery on Haight St.

By Ted Rabinowitch

"This white racist country has denied and is still denying the black image. The opening of this gallery means we are not going to be... we are."

This is the statement of purpose of the Black Man's Gallery at 619 Haight St.

Owner William O. Thomas, Jr., said black art portrays things "the way they are, while white art is generally anti-individual, conformist, commercial, and without emotional involvement."

This emotional involvement and individuality is perhaps responsible for the difference between the works at the Black Man's Gallery and works at conventional art galleries.

Depth and soul are hallmarks of the black art. Thomas's "Portrait of Prophecy" portrays a black man's face.

In this face, especially in the eyes, there is such depth that one can almost see the soul of this man's brain.

Ninety per cent of the artists are self-taught. Many are post office workers or trolley conductors. Their art is dynamic.

It is born of frustration, which builds up into a powerful and dynamic force.

"If I did not use this energy creatively," Thomas said, "I would have to use it destructively."

"Defiant Jesus," by E. E. Mays, portrays a forlorn black Jesus with a deep black mane. "The truest picture of Jesus you've ever seen," Thomas said.



Photo by Lou de la Torre

Owner W. O. Thomas, Jr. of the Black Man's Gallery with "Tiroro - the Drummer," a marble by Aum.

"Flight" by Roho is a mixture of incongruous patterns. Bright solid shades of orange lie upon soft billowy light blue-green background. Vivid contrast.

"Bug's Eye View of Nature" by Fred Brown is an original perspective. How does a garden look to a bug?

"Muhammad Spoke" and "Black Power no. 1" by Royce Vaughn lack the dynamism of most of the other art. There is no

feeling of power conveyed in "Black Power." There is a lukewarm quality about these paintings.

Richard Sharpe, whose photographs are on display, will be showing his work at SF State soon.

The Black Man's Gallery is open from 2-7 p.m. Mon.-Thurs., from 3-8 p.m. Sat. and Sun., and is closed on Friday. There is no admission charge.

He traveled the past & the future

By John Leighty

Poul Anderson's home is the universe. He has travelled to the future, played in the past, and explored the hidden powers of man.

A science fiction writer of first magnitude, Anderson's recent appearance before 120 SF State fans revealed that he is perfectly normal, with the usual number of heads.

Speaking with a sharp, low drawl and a slight Bostonian accent, he addressed the audience authoritatively about the field of science fiction.

"The virtue of science fiction uniquely goes on the proposition that it is entertaining to think," Anderson said. "It's main purpose is to entertain. If it doesn't entertain you, the hell with it."

Anderson discounts the popular belief that science fiction predicts things.

"Science fiction has postulated so much that it cannot be a predictor of things," he said. "About the only thing that it has accurately predicted is the bikini bathing suit."

Speculated about the future is a different matter. Some of the best known science fiction is found in this category. Anderson considers "Brave New World," a classic example.

Historical Background

Anderson's own reputation has been gained by using historical cultures as the background for his work.

His small pursed lips smiled quizzically when mentioning some of his own works, "The Corridors of Time," "The High Crusade," and "Trader to the Stars."

Generally optimistic, many of Anderson's themes deal with a post nuclear-war world.

"The future might be better, worse, or just different," he said, his high mound of hair bobbing slightly.

"I don't see extinction, but my guess is that man will be battered quite a bit."

Scientific Basis

Anderson uses a scientific basis for most of his writing. He entered the field in 1947 after graduating from the University of Minnesota with a degree in physics.

He said in those days, science fiction was a highly disreputable field. Kids would sneak home with the books hidden under their coats.

Now it is respectable enough to be taught in English courses.

A resident of Orinda, California, Anderson writes at a leisurely pace whenever he wants.

When asked whom is the most prolific of the modern science fiction writers, Anderson sheepishly answered "probably me."

PLAYERS' CLUB PRESENTS:

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LITTLE THEATRE: SAN FRANCISCO STATE COLLEGE

A VIET NAM REGISTER

THE WAR AS SEEN IN MASS MEDIA

Columbia Journalism Review has given Phoenix permission to reprint this article that appeared in the Winter 1967-68 issue of the Review. Copyright 1968 Graduate School of Journalism, Columbia University.

The year 1967 was, roughly speaking, the fifth in American journalism's extensive efforts to cover the conflict in Viet Nam and the foreign and domestic policy problems arising from it. For the record, and for whatever insights they may reveal, there are recorded here details of the war in 1967 as they affected the practice and principles of journalism in the United States.

JANUARY 1: Harrison E. Salisbury of *The New York Times*, filing stories from Hanoi since December 24, 1966, was beginning to draw heavy fire in the United States. *The Washington Post's* Pentagon correspondent, George C. Wilson, identified unattributed bomb casualty figures in a Salisbury story as identical with those in a Communist pamphlet. (The *Times* replied that the figures had to come from North Vietnamese sources, of course; but thereafter attributions were handled more carefully.) On this date, W. R. Hearst, Jr., suggested in a column datelined San Simeon that certain material in American media was helping the enemy more than Lord Haw Haw or Tokyo Rose ever did.

The Washington Post, January 1

Salisbury 'Casualties' Tally With Viet Reds'

By George C. Wilson
Washington Post Staff Writer

Civilian casualty figures on the bombing of Nam Dinh in North Vietnam—reported without attribution last week by Harrison E. Salisbury of the *New York Times*—are identical to those in a Communist propaganda pamphlet issued in November.

JANUARY 5: In a step not connected with Salisbury, Arthur Sylvester, assistant secretary of defense for public affairs, announced his resignation, effective February 3. Sylvester had made news with his abrasive relations with Viet Nam reporters and his widely quoted and misquoted 1962 statement on the government's "right to lie" in a time of extreme crisis. (Later in 1967, he reiterated his position in a *Saturday Evening Post* article bearing the blunt title, "The Government Has the Right to Lie.") Sylvester was succeeded by Phil G. Goulding, a deputy who had also been a newspaperman once himself.

JANUARY 7: Two more American journalists arrived in Hanoi as Salisbury left. Harry S. Ashmore, formerly of *The Arkansas Gazette*, and William C. Baggs, of *The Miami News*, were drumming up business for a peace meeting sponsored by the Center for the Study of Democratic Institutions. The State Department said: "They are not going on a mission for the United States government and are carrying no message from the United States to Hanoi." This statement turned out to be misleading (see SEPTEMBER 18).

JANUARY 15: Baggs and Ashmore, now back in the United States, second Salisbury's observations on bomb damage to civilian areas in North Viet Nam—Baggs in a widely used series of stories published in his paper, *The Miami News*, and distributed by The Associated Press.

JANUARY 31: George C. Wilson of *The Washington Post* wrote that "the Pentagon's numbers game... has now spread to U.S. aircraft losses." A week later the Defense Department issued figures indicating losses of 1,700 aircraft in the war, "double the number announced as lost to hostile action," in the words of *The Wall Street Journal*.

FEBRUARY 4: In *The New Republic* of this date, Bernard B. Fall, the French-born scholar-journalist, reported the following incidents from South Viet Nam: "An NBC crew with a neighboring outfit witnessed and photographed the mutilation of a dead enemy soldier, but the NBC hierarchy in New York, mindful of the uproar created more than a year ago when an enterprising CBS cameraman filmed the burning of a village with cigarette lighters, 'killed' the sequence. Conversely, a reporter for a Texas newspaper was wounded that day by a VC sniper while he was flying about in a med-evac helicopter clearly marked with large red crosses. It is this kind of mutual barbarization, the needless cruelties inflicted far beyond military necessity, which will make the Vietnam war stand out in modern history."

NO RED BUILDUP, U.S. ADMITS

FEBRUARY 12: Two NBC staff men were roughed up by United States military police while trying to cover a Viet Cong mortar attack in Saigon.

FEBRUARY 14: CBS News presented "Air War in the North," an hour documentary. Its severest critic, Michael J. Arlen of *The New Yorker*, wrote: "C.B.S. took one of the most controversial and important political-emotional issues of the moment, made a few brief stammers at journalistic 'objectivity,' presented government propaganda for fifty minutes, then gave us some hurried underweighted glimpses of the 'opposition' for a final five minutes, and that was it."

FEBRUARY 15: American officials in Saigon announced that civilians, including correspondents, with the armed forces in Viet Nam would fall under the jurisdiction of the Uniform Code of Military Justice.

FEBRUARY 15: NBC and CBS said that they had turned down offers to send crews into North Viet Nam with the investigation teams for Bertrand Russell's International War Crimes Tribunal. Both said that the Russell group had asked for money contributions and other restrictive conditions. The Russell spokesman denied the story.

FEBRUARY 21: Bernard B. Fall was killed by a Viet Cong mine while accompanying a patrol of American marines in South Viet Nam. An editorial in *The Washington Post* memorialized him: "The qualities that endeared Professor Bernard B. Fall to his admirers and most exasperated his antagonists in the Vietnam debate were brutal candor and uncompromising intellectual integrity."

MARCH 5: The United States military command in Saigon announced that it would release the number killed and wounded in specific combat actions and discard the light-moderate-heavy criterion. In a story printed three days later, John Randolph, a Saigon correspondent for the *Los Angeles Times*, asked: "How could this information be a genuine military secret one year and press release material the next year?" His answer: politics.

MARCH 10: American journalists were shown, for the first time, air bases in Thailand used for bombing North Viet Nam.

MARCH 11: Ronald D. Gallagher, a Kansas photographer supplying midwestern newspapers, was killed in South Viet Nam. By *Editor & Publisher's* tabulation, he was the ninth journalist killed in the war.

MARCH 14: Hartford's WTIC-TV created a stir by refusing to show a scheduled CBS documentary, "Saigon," because, the station manager said, it "presented a distorted view of the American purpose in Vietnam." Jack Gould of *The New York Times* found the program "wanting in balance" and "anything but sympathetic to the American presence." One comment, printed in *Broadcasting*, came from an NBC employee in Saigon who congratulated WTIC-TV, but added "I know nothing about the program in question..."

Promotion ad, Broadcasting, February 27

The World's First Teenage War Correspondent

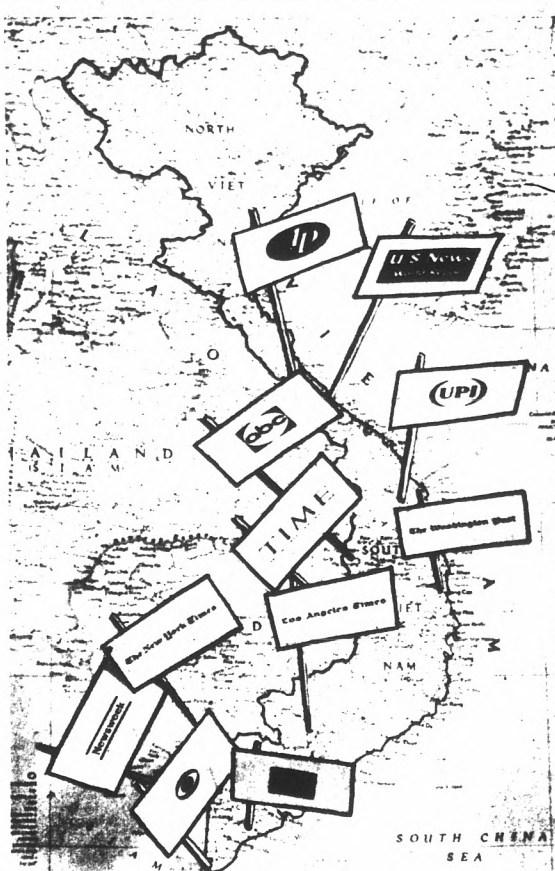
BART'S BACK UP FRONT IN VIETNAM



Following full recuperation from his first tour, Bart McLendon returns to the combat zone of Vietnam. He is now a staff writer for the *Los Angeles Times* and *ABC News*. He is also a member of the *ABC News* team that is currently in Vietnam. He is a member of the *ABC News* team that is currently in Vietnam. He is a member of the *ABC News* team that is currently in Vietnam.

WRITE: MITCHELL I. LEWIS, NATIONAL DIRECTOR OF PUBLIC AFFAIRS
2008 JACKSON STREET, DALLAS, TEXAS 75201
PHONE: AREA CODE: 214-747-9311

MARCH 24: *Time's* "Press" department of this date praised Dr. Howard Rusk, medical columnist of *The New York Times*, for exposing as a myth the charge that Vietnamese children had been burned by napalm; Dr. Rusk wrote that he had not found a single case. *Time* continued: "As for war casualties, Rusk discovered that most were caused by the Viet Cong, who follow a deliberate policy of killing civilians." A *Los Angeles Times* story on March 31 said that Rusk had told President Johnson that 30 per cent of such casualties were caused by American and South Vietnamese forces, 40 per cent by Viet Cong, and 30 per cent by unattributed small-arms fire. The story said that Rusk added that "he was sure napalm had taken its toll in civilian casualties." Two subsequent stories on the subject appeared in the "Medicine" department of *Time*.



MARCH 28: The credibility gap was enshrined in a two-part essay by Walter Lippmann published on this date and March 30.

APRIL 3: The *Los Angeles Times* printed a Unitarian minister's complaint about a headline that read: "Fighting Men Felt Presence of God in Big Jungle Clash."

APRIL 4: ABC News used lip readers to decipher what American prisoners were saying on a piece of film obtained from North Viet Nam. They read: small talk, not the confessions on the sound tape accompanying the film.

APRIL 13: By agreement with state police, newspaper, radio, and television outlets suppressed coverage of an antiwar "vigil" in Medford, Oregon.

Time, March 24



BURNED VICTIM OF LAND-MINED BUS

APRIL 15: After antiwar marches in New York and San Francisco, disputes arose over the number of demonstrators. New York participants claimed that 400,000 marched; journalists leaned toward the police estimate of 100,000 to 125,000. At the next march—a prowar demonstration in May—*The New York Times* used a hand-counter to add up the marchers as they went by.

APRIL 17: James P. Brown of *The Providence Journal* wrote an article upholding Dr. Martin Luther King's opposition to the war; it led to the dropping of his column on grounds of "intolerance... and intellectual arrogance," in the words of the publisher. To cover the story the *Journal* and its sibling, *The Evening Bulletin*, reprinted an account of the dispute from *The New York Times*.

APRIL 20: The freedom of information committee of the American Society of Newspaper Editors complained in its annual report about White House news policies: "The war has escalated to the accompaniment of almost unbroken succession of pronouncements that it was going in the opposite direction; or at least that something else was happening."

APRIL 24: At the invitation of The Associated Press, General William C. Westmoreland addressed the annual AP luncheon in New York. Paul Miller, president of AP, explained: "A newsmen after a story goes directly to the best available source."

APRIL 29: Albert Landon Morrow, Jr., of Georgia was filmed when a Viet Cong booby trap wounded him; his parents saw the film on television on April 30, a day before receiving Pentagon notification of the incident.

MAY 1: The Salisbury dispute had a brief replay when his Hanoi stories were denied a Pulitzer Prize. Joseph Pulitzer, Jr., leaked the story of the argument inside the advisory board to his newspaper, the *St. Louis Post-Dispatch*.

MAY 21: *The Evening Star* of Washington printed an editorial asking for a halt in the bombing of North Viet Nam, "without the slightest apology for the administration's conduct of the war up to now."

MAY 28: *The Plain Dealer*, Cleveland, ran a coupon asking readers send in a vote on the proper course in Viet Nam. From the Sunday paper's 525,000 circulation, 9,162 coupons were received, nearly two thirds favoring withdrawal.

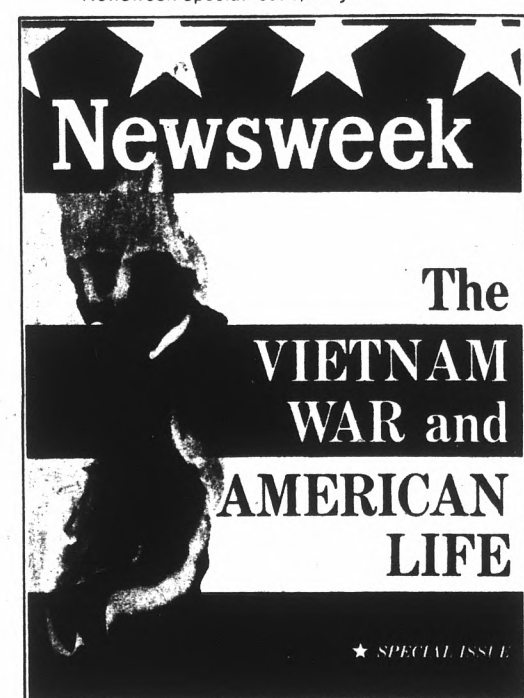
JUNE 10: *Editor & Publisher* of this date reported that the new stylebook of AP and UPI had adopted "Vietnam" as the proper style, replacing "Viet Nam."

JUNE 23: Police and antiwar demonstrators clashed outside a Los Angeles hotel where President Johnson was attending a fund-raising dinner. Who was responsible for the violence? There was so little agreement that (1) television station KRLA donated more than \$1,000 to aid an investigation by the American Civil Liberties Union and (2) the *Los Angeles Times* printed a re-investigation of the incident on nearly three full pages on July 2.

JUNE 30: A South Vietnamese general barred correspondents of the *Chicago Daily News*, *The Washington Post*, *The New York Times*, and *Time* from a political briefing. The official spokesman explained that the session was for Premier Ky's friends only.

JULY 10: *Newsweek's* issue of this date was devoted entirely to the impact of the war on American life. A conclusion of its analysis of war journalism: "The daily, even hourly gushings forth of information in the American press are titanic, but the public is in danger of being surfeited, of walking along, like some teeny-bopper with her radio, in a constant cloud of unheard noise."

Newsweek special issue, July 10



JULY 15: *The New Yorker* of this date published a long essay by Jonathan Schell, "The Village of Ben Suc," describing the destruction by Americans of a South Vietnamese hamlet.

JULY 16: The Associated Press offered an extensive investigation of the Tonkin Gulf incident of 1964, which led to the congressional resolution authorizing administration military involvement in Viet Nam. The story was based largely on information from crew members of the *Maddox*, a destroyer involved in the incidents. The *AP Log* noted that "usage was not as wide as hoped for..."

AUGUST 1: CBS News reported that President Johnson was "in the final throes of deciding on a major peace gesture to the North Vietnamese." The White House press secretary, George Christian, denied the report. End of story.

AUGUST 16: The *Bay City Times* of Michigan broke a story reporting a charge by a Navy veteran that Navy aircraft were dropping their bombs into the seas off North Viet Nam as a result of bombing-mission contests among commanders.

AUGUST 22: David Schoenbrun, second American correspondent admitted to North Viet Nam for purely journalistic purposes, reached Hanoi for a two-week stay. It resulted in a series sold to 175 newspapers and a major *Saturday Evening Post* article.

SEPTEMBER 3: Richard Harwood of *The Washington Post*, back from a four-month tour in Viet Nam, reported on the summer's conflict between reporters and government over the course of the war—reporters pessimistic, government

The Washington Post, September 3

Junta Cracks Down On Eve of Viet Vote

seeing progress. Harwood noted downbeat reports by Peter Arnett and Horst Faas of AP, R. W. Apple, Jr., and Thomas Buckley of *The New York Times*, Ward Just of *The Washington Post*, and Sol Sanders of *U.S. News & World Report*. Harwood listed disagreements over enemy casualty figures, and over the degree of government control in South Viet Nam as specific points of dispute. He wrote: "The private comments of most (although not all) of the correspondents in Vietnam: are even more pessimistic and more disillusioned than their stories reflect... From all accounts, however, the President is getting few, if any, pessimistic reports from his subordinates in Washington or Vietnam."

SEPTEMBER 7: Secretary of Defense McNamara announced that the United States would build a barbed-wire, mired, and electronic barrier across the northern border of South Viet Nam. As recounted by Richard Rovere in *The New Yorker* of September 23, the announcement came

Continued on Page 7

\$400,000 in students' money

(Continued from Page 1)

budget is atypical is our publicity budget. We received less for publicity than any other college in the Far Western Conference. We don't have a full-time publicity man and it's killing us," Wyness said.

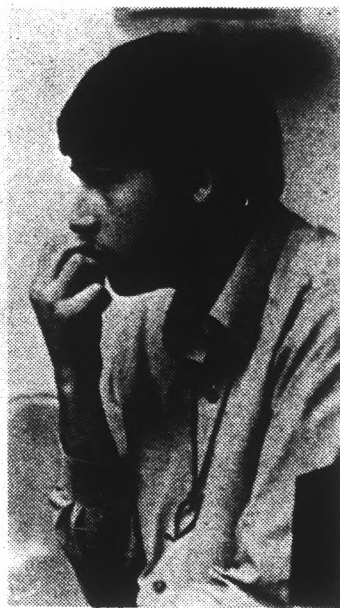
In the last five years the intercollegiate athletic allocation averaged 12 per cent of the total Associated Students budget.

"It would cost the same amount to run this program, even if we were a smaller school. The larger the school, the less —

direction of Keith Rogers, was allocated \$25,000 this year. This office handles most of the campus publicity for the AS.

The publicity services provide information on AS activities, such as Creative Arts productions and athletic events.

Nyman, who headed the Action party of candidates which swept into office earlier this semester, said the reaction from every group which has worked with the publicity office, except athletics and creative arts, has been negative.



Gater Editor
Scott C. Harrison
\$32,000

Heavy on Salaries

Donald Carmody, assistant AS business manager, explained why so much of the business office budget is spent on salaries.

"You've got to have people who know what's going on — eight hours a day. It takes qualified people," Carmody said.

Carmody said the business office benefits students by providing health insurance, and maintaining facilities for check cashing, forwarding mail and lost and found articles. In addition, the business office keeps all AS records and handles their expenditures.

Publicity services, under the



AS Publicity Director
Keith Rogers
\$25,000

Wants More

"We are understaffed and underfinanced — we are spread pretty thin," Rogers said. "The problem is that many of the AS activities were not funded for in our budget."



AS Business Manager
Harold Harroun
\$78,000

percentage-wise — will be spent on athletics," Wyness said.

The athletic department is now working on a program to attract outside support for the intercollegiate athletics program, which would cut down its reliance on student funds.



Chinatown youth compare job hunting notes.

Photo by D. L. DeSilva

Chinatown facing serious problems

(Continued from Page 1)

the San Francisco EOC, members of the Hwa-Ching, (which means China Young) have been in San Francisco an average of three years.

Education

"Most of them received their basic education in China," said Chin, "but language problems have discouraged many from trying to continue their education here."

Most of the group's members are high school dropouts and have been forced to find illegal means of sustaining themselves. The ones who have found jobs usually, barely manage to subsist, Chin said.

Another Chinatown youth program was proposed later in the month by SF State graduate

student Tony Britton.

Meeting with the City's Human Rights Commission, he told of the establishment of Opportunities for Minorities in the Field of Education (OMFE) which will actively seek out promising minority students to encourage them to enter college.

The organization was set up by Britton, Anita Bayaca, a SF State graduate student in English and ten other minority students and will seek out students at high schools throughout the Bay Area to give selected students special counseling and encouragement.

The program has received a \$15,000 grant from the Grant Foundation of New York and has been adopted as an official project of the SF State Depart-

ment of Education, Britton said.

Students Here

Last week, another Chinatown social improvement group, the SF State Intercollegiate Chinese Students Association, received a \$940 grant from the SF State Legislature.

The group originally asked for a \$2836 grant, including funds for an operating center, but the Legislature turned this request down, holding that the group could utilize a church recreational building for its center.

The \$940 grant includes a \$720 salary allowance for one coordinator.

The grant, in the form of a bill, must now be signed by Associated Students President Phil Garlington.

A VIET NAM REGISTER

(Continued from Page 6)

as the climax to the maltreatment of an unnamed network correspondent: The correspondent had been told of the barrier weeks before by a Senator, had had the story denied by his source, had taped a story about it, had been summoned into the White House where the press secretary had given him categorical denial on "the highest authority," and had killed his story. Less than ten days later had come the McNamara announcement.

SEPTEMBER 17: Publication date of long story by Peter Arnett of the AP that causes consternation in Washington and Saigon. It began: "The dispirited South Vietnamese army, shot through with inefficiency, often lacks the will for combat and is increasingly prone to let the Americans do the fighting."

The Wall Street Journal, February 1

Comic Book Firm Says War in Vietnam Is Not Popular With Readers

National Periodical Has Halted Vietnam Comics, Cites Lack Of Sales to Young Public

By a WALL STREET JOURNAL Staff Reporter
NEW YORK — The Vietnam war is no more popular with comic book-buying youngsters than with their taxpaying elders, according to the nation's leading comic book publisher.

National Periodical Publications Inc., which

SEPTEMBER 17: The New York Times carried a story about the Writers and Editors War Tax Protest, a non-paying group led by Gerald Walker of the Times's own magazine. Although successful in crashing the news columns, the group was unable to persuade the Times to run a paid ad explaining its position.

SEPTEMBER 18: Harry S. Ashmore released the text of an article charging that the Johnson administration had sabotaged a peace initiative in Hanoi he and William C. Baggs had undertaken in January on behalf of the State Department. Columnists and commentators tut-tutted on the perils of having amateurs dabble in diplo-

macy. Ashmore asked, in a letter to The Christian Science Monitor printed on November 3: "Why did the State Department use me to forward any message at all?"

SEPTEMBER 25: Newsweek of this date contained an article signed by Everett G. Martin, chief of its Saigon bureau, critical of the South Vietnamese government. A government newspaper in response called him, among other things, "son of a bitch," and officials warned him that his office would be attacked. (On January 2, 1968, the South Vietnamese government told Martin to leave the country.)

OCTOBER 1: Saigon police, while quelling a student protest, beat two CBS correspondents, a cameraman, and two sound men. "Police turned on us," cabled John Laurence, "when we were taking pictures of them beating students."

October 17 photo in Oakland by Charles Blagdon, UPI, in National Press Photographer for December



Oakland Police: Anti-Photo

OCTOBER 4: United States forces claimed a victory in the border battle of Con Thien. A "Press" department analysis in Newsweek said that the siege had gone on all summer but had been given major attention only after CBS and AP had brought back striking pictures.

OCTOBER 12: Secretary of State Rusk, in a news conference, discussed the threat he saw posed by China. The Chicago television critique, WBBM-TV Views the Press, offered this footnote on the Chicago papers: "The Sun-Times told us his principal point was that we are fighting in Viet Nam as a means of containing Red China. Only two paragraphs of the long story which followed made any mention of China, and Secretary Rusk was never quoted directly on the matter. The Tribune also covered the conference but printed its account of it back on Page Twelve, with no allusion at all to Red China."

OCTOBER 12: A Life editorial made public on this date called for a pause in the bombing of North Viet Nam. The "Press" departments in Time and Newsweek the following week carried articles noting that, in Time's words, "a gradual shift has taken place in the support that a majority of U.S. newspapers had been giving President Johnson's policies in Viet Nam."

OCTOBER 14: Paul H. Nitze, deputy secretary of defense, denounced the sale by Hanoi of film showing American prisoners in North Viet Nam. The chief customers were Life and NBC. (The latter paid \$12,000 for the film.) Both buyers labeled the pictures clearly as source. Still, wrote

U.S. News & World Report, September 11



Jack Gould in The New York Times, "the emotional content of the pictures may invite a precipitous conclusion by some set owners that the images have at least a semblance of truth."

OCTOBER 17: During an antiwar demonstration at the Army Induction Center in Oakland, police roughed up or otherwise interfered with twenty-four newsmen (the total cited in an American Newspaper Guild report). Professional organizations charged deliberate assault; Lieutenant Governor Finch of California said: "From everything I can gather, the chief did his best to help coverage."

OCTOBER 21-22: The antiwar demonstration before the Pentagon produced the inevitable disputes over the size of the crowd and the amount of violence wrought on either side. The most exhaustive survey of the coverage was presented by Joseph Hochstein in the local magazine, The Washingtonian. Hochstein was critical of television: "The three television networks, in what was later described as a generous display of responsibility for the public safety, refrained from sending equipment for live coverage to the scene and restricted their broadcasting to regularly scheduled newscasts." Of the local newspapers, he wrote: "One reason five dozen reporters made little dent in this story is that newspapers tend to go to pieces when confronted with situations that are genuinely new; unless what the newsmen observes happening can immediately be related to precedent and clearly understood experience, the result is likely to be aphasia or a lapsing into a frenzied lashing out at the strange and difference, so that ridicule of styles of hair and clothing is passed off as a substitute for reporting."

OCTOBER 24: CBS News broadcast the first part of "Where We Stand in Vietnam" (the second part was offered the following week). The program included considerable personal critical analysis, unusual in television, by Charles Collingwood.

NOVEMBER 3: The Wall Street Journal of this date carried the following item: "Pentagon publicists strive to play down U.S. casualties in Vietnam. Assistant Defense Secretary Goulding writes 100 personal letters to TV networks, wire services, newspapers. He stresses the difference between deaths and total casualties, notes that 85% of the wounded return to duty."

NOVEMBER 17: General William C. Westmoreland had dinner at the home of Charles W.

Corrdry of The Sun of Baltimore with Phil G. Goulding and reporters from the AP, UPI, The Christian Science Monitor, the Los Angeles Times, The New York Times, The Wall Street Journal, and The Evening Star of Washington. The result was a batch of highly similar stories on November 24 on anonymous officials' concern over blocking arrival of Viet Cong supplies through Cambodia. Not invited was George C. Wilson of The Washington Post, who revealed Westmoreland as the source on November 25. (Seymour M. Hersh wrote a detailed account of the incident for the December 9 New Republic.)

NOVEMBER 19: General Westmoreland and Ambassador Bunker criticized the Saigon news corps on NBC's Meet the Press. Bunker disagreed with accounts he had read of poor performance by the South Vietnamese army. Westmoreland said: "There is in Saigon a cynical element and from this cynical element grows a number of stories. This cynical element is inclined to take an isolated incident and write it up as a generalized situation and in my opinion this has indeed distorted the real situation that exists in Vietnam as a whole."

Story inspired by Westmoreland dinner, Los Angeles Times, November 24

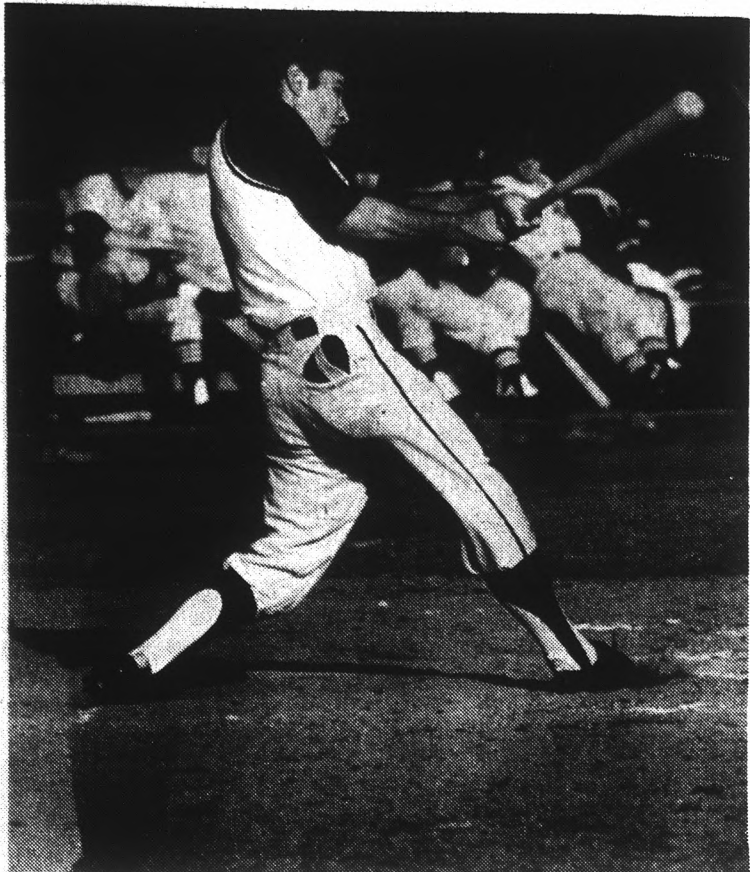


DECEMBER 1: An NBC documentary, "Same Mud, Same Blood," studied the role of Negro soldiers in Vietnam. Some reviewers found it less an analysis of integration than a record of the inferno of combat. For example, Stephanie Harrington in New York's Village Voice: "It... stands out as one of the most courageous and effective installments to date in the coverage of actual combat operations in Vietnam."

DECEMBER 6: Horst Faas, AP's best-known photographer in Vietnam, was wounded after being under fire more than five years.

DECEMBER 11: CBS News presented three minutes on the disposal of forty-eight Viet Cong bodies piled into a helicopter cargo net. The correspondent, Robert Schakne, said: "These had been living, breathing men yesterday. Today, they are just a sanitation problem." NBC, with similar footage available, declined to show the film. CBS received complaints from viewers and sparked a morning-long discussion of the episode on one Midwestern call-in radio program.

DECEMBER 27: Member editors of AP newspapers and radio and television stations voted the Vietnam war the top news story of 1967. UPI's poll showed the same result a few days later.



BIG BAT -- Gator catcher Bob Dowd took a healthy swing in first game of doubleheader at Sacramento last Saturday.

SF State swatters-- about face?

SF State's baseball team is going to have to stop riding on its laurels of a 10-3 practice game record.

If the Gator nine is unable to chop down the Humboldt State Lumberjacks in a doubleheader here Saturday, the club might as well - as the saying goes - "hang it up."

Last Saturday the Gators traveled to the state capital for a Far Western Conference-opening twin bill with Sacramento State. Coach Bob Rodrigo's boys

should've stayed home; they meekly bowed twice to the Hornets, 8-3 and 3-0.

Gator starting pitchers Bill Clark and Bob Edwards were not only plagued by a group of swatting Hornets, but also by a breakdown of fielding support. Three Gator errors blew open the first contest.

The Gators were held to just three hits in the second game, outfielder Tim Silvas banging out two of them.

- G. S.

Thinclads face tough conference foes in Saturday Davis Relays track meet

By Glenn Schwarz

Don't be alarmed if you hear a thunder-like boom Saturday that seems to be coming from the northeast at UC Davis.

It'll probably be the sound of the bursting of the cloud that the Gator tracksters have been floating on after opening their season with victories in two meets.

Davis Relays

The Davis Relays and the Far Western Conference competitions are enough to bring any team to earth.

Defending FWC champ Nevada will compete with a squad of talented individuals and plenty of depth. Add strong teams from Sacramento State and CS Hayward and toss in an "average" gathering of Chico State thinclads (with two 9.5 sprinters) an improving Gator outfit, and you have an impressive field.

Distance Medley

Coach Elvin Johnson feels that the Gator's best chances for wins at Davis are in the distance medley and sprint medley relays.

The distance medley will probably find Reggie Walker or Curt Williams running the 440 led, Don Walker the 880, Dan Giesen the 1320 and Don Golden the mile. The sprint medley team will probably feature Williams in the 440 again, Reggie Walker and Lou Moore in the 200 legs and Steve Nolan or Wally Kohnert in the 880.



The Gators had an impressive warmup for this weekend's action, dumping Southern Oregon, Sonoma State and USF on the Cox Stadium oval last Saturday.

Williams and Reg Walker once again led the way. The endurable Williams captured the 440 and the 220, frosh Walker took the 100 and was second in the 220 and both guided the 440 and mile relay squad to victories.

Times

Williams raced to a 50.5 clocking in the 440 and a 22.2 in the 220. He turned in a 50.8 led in the mile relay while Walker was timed in 51.7 for the anchor leg. Don Walker and John O'Hara completed the quartet and their winning time was 3:28.1.

Reggie sped to a 10.1 finish in the 100 and a 22.4 in the 220. The 440 baton-passing unit of Walker, Williams, O'Hara and Morre won in 43.6, nearing the school record of 43.3. Moore also took a third in the 220 to give the local spikers a sweep of the furlong.

Don Golden

Don Golden was a surprise winner in the three-mile with a life-time best of 15:08. Dan Giesen pulled in second in 15:11.1. The

Netters take on Sonoma

By Pete Katches

The SF State tennis team will try to improve its 1-1 FWC mark tomorrow, when the players take on the Cossacks of Sonoma State at 11 a. m.

Tennis coach Dan Farmer has not pushed any panic buttons despite his club's 4-3 overall standing. He still expects this year's team to be among the top three in the FWC.

Farmer said Sacramento State, which handed the Gators their conference loss, and UC Davis will probably give the Gators the stiffest battle for the top spot.

"If we can beat the Cal Aggies, we should be in pretty good shape," Farmer said, "but now we must depend on someone else to beat Sacramento."

"Now that the weather is better, the boys are improving," he said.

Top seeded Gator is junior netter Gene Phillips, whose father played under Farmer 20 years ago. Mike Schneider, a senior, is No. 2, followed by senior Len Floyd. Junior Doug Chickering is fourth man, and Greg Lowe, also a junior, and Art Nolet, a sophomore, rank No. 5 and 6.

Gators swept the long jump with Wes Franklin's 22-2½ the best leap, followed by Al Bowers and Tom Scheer. Scheer triple jumped 42-3¼ to cop that event, but Franklin's muscle pull on his long jump eliminated him from that competition.

Team Scores

Other Gators who finished second in their respective events were Don Walker in the 880 (1:57.4), Giesen in the mile and (4:30.5), Glen Pollard in the pole vault (12-6), and Nick Lerche in the steeple chase (10:59).

Jon Heinstein

Taking thirds were Jon Heinstein in the mile, Carl Mendoza in the shot put, Vern Hamilton in the 440, Ray Cordoba in the triple jump and Roger Mialocq in the javelin.

Final team scores read: SF State 85, Southern Oregon 64, Sonoma State 34 and USF 9. In dual meet scoring the Gators downed So. Oregon 81-62.

Coach Johnson was very pleased with his squad's performance, noting the teams lack of hurdler and high jumper. Johnson, when asked to comment on the feats of Williams and Walker said, "Reggie's doing a great job, especially for a freshman and Curt is just a tough one."

Baseball is a totally American derivative of the English game of cricket (first recorded in the US in 1747) and the now-little-played English game of rounders.

The game evolved about the end of the 18th Century; as early as 1786, "baste-ball" was banned at Princeton, N.J. The earliest game was recorded on June 19, 1846, in Hoboken, N.J. where the New York Nine defeated the Knickerbockers 23 to 1.

THE ART OF ICE SKATING

A long hard climb to the top

By Rene Klein

Amateur figure skating has long been in limbo between athletics and the performing arts.

Competitions often reminiscent of an opening night on Broadway and a political convention have been described as a public relations nightmare.

Major upsets in skating competition are rare, the outcome in many events is often predictable. Politics in the judging has been charged by many competitors.

The competitive skating game itself makes tremendous demands upon competitors. The road to a national or world crown takes time, money, determination and athletic ability. In addition, skaters must have musical interpretations and dance.

The Long Odds

Well aware of the odds, a young skater seriously considering competition begins usually before the age of 10. His climb to national or world competition will take an average of 10 years.

The first lessons teach basic skating techniques and proficiency in the "figures."

A skater progresses through a series of eight tests based on the mastery of the variations of the basic figure eight pattern.

The variations become more difficult with each test and these figures comprise 60 per cent of the score in competition.

Busy Weeks

The time a skater spends on the ice varies between 20 and 40 hours per week. Many skaters rise at 5 spend hours practicing the figures, then go to school. After classes they return to the rink to work on their freestyle.

Training is exhausting and expensive. Private lessons and ice

time comprise the largest portion of a multi-thousand dollar budget.

Private lessons on the average cost \$6 for half an hour. Many skaters will also rent private ice to practice.

In order to take tests and compete, a skater must belong to the United States Figure Skating Association and must be registered with an amateur skating club.

\$100 For Skates

Equipment is another major expense. Often competitors have two pairs of custom made skates costing more than \$100 a pair. The skates used for freestyle are not as well suited for figures since the construction of the boot and the blade differs.

The skater practices year-round to prepare for competition. Many attend summer skating schools at Squaw Valley, Colorado Springs, or Lake Placid, New York.

The competition cycle in most areas begins in November with the regional competition. The coastal area here is divided in Northern, Central and Southwest. A placement in the top three allows the skater to compete in the Pacific Coast, the next sectional competition.

Once competition starts, the skater without a previous reputation is at the mercy of the judges. Unlike other sports judging in skating is completely subjective. Therefore, the best skater doesn't always win.

Like a Jumper

In the school figures, the competitor must trace a number of the basic "eight" variation three times. Judges score on closeness of the tracings, cleanliness of turns and exactness of the figure.

It's like a high jumper waiting for the right moment to begin his

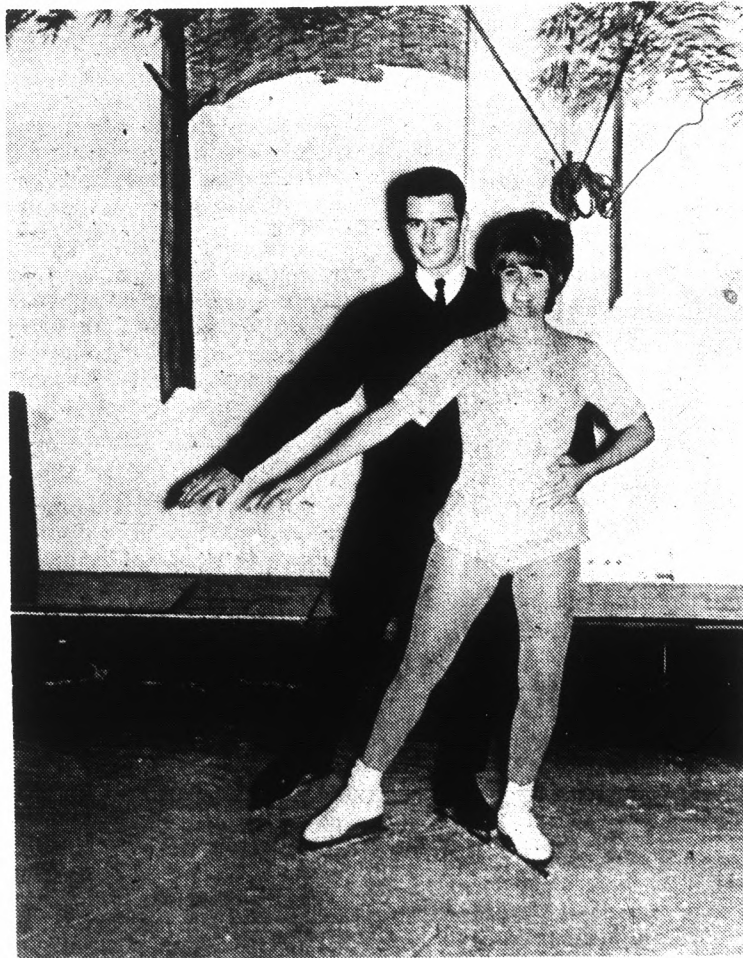


Figure skater demonstrates good form on the ice.

approach. The skater waits, then with the judges standing a few feet off, he'll "put down" his initial pattern, then trace and re-trace. Finishing, he skates off from the center of the figure, leaving the traces as clean as possible.

Judges will often score on the competitor's past record and his future potential. It is not unusual for a present performance to be completely ignored. A newcomer can be frustrated for a number of competitions until his reputation is well established. But the serious skater who can persist and establish his record can make it to the top.

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Coming soon: a column

on racing in Phoenix